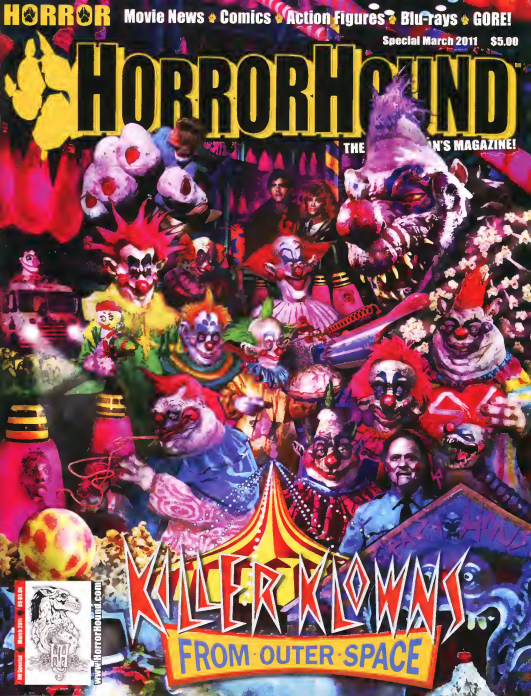


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## KILLER KLOWNS FROM OUTER SPACE



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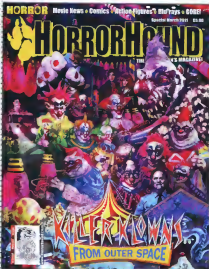
\*All articles written by Aaron Chowell and Nathan Hanneman, unless specifically stated otherwise

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ON THE COVER: Killer Klowns from Outer Space - by Joel Robinson

**LETTER FROM THE EDITOR**

We have another year, and another 32-  
page special edition of HorrorHound  
Magazine! Twice a year, we present a lim-  
ited-edition issue of HorrorHound which  
comes packed with a sampling of our reg-  
ular features that fans have come to love  
and expect with each edition of our bi-  
monthly title.

In this special, loosely based around  
the line-up for our March 2011  
HorrorHound Weekend convention set in  
Indianapolis, Indiana, we present our re-  
spective on Killer Klowns from Outer  
Space (updated from our sold-out issue  
#15), an all-new mini-retrospective on the  
Fuld classic House by the Cemetery,  
Collect This: Horror Water Globes (updat-  
ed and revamped from way back in issue  
#6), a special Movie Posters article focus-  
ing on the creepiest clown-theme horrors,  
a special look back at the career of  
Zacherley: The Cool Ghoul, an interview  
with Greydon Clark and a double-sided  
pull-out poster featuring our '80s Slasher  
Fest and "Killer Klowns!"

Nathan Hanneman (Editor-in-Chief)

## HORRORHOUND WEEKEND EVENT PULL OUT POSTERS!

'80s Slasher Fest  
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you will notice a second poster (Killer Klowns from Outer Space) printed on the backside. Once the  
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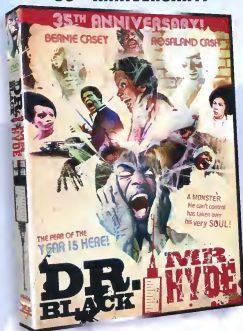
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# who is ... GREYDON CLARK?

by Mondo Justin

Greydon Clark started out as an actor working with the king auteur of schlock, Al Adamson. Beginning a relationship with Adamson afforded Clark acting

opportunities in Adamson's late-'60s era biker films – *Satan's Sadists* (1969) and *Hel's Bloody Devils* (1970). After completing work on Adamson's film, *Dracula vs. Frankenstein* (1971), Clark transitioned his focus to his own projects.

Over the next 30 years, Greydon Clark went on to produce some of the most interestingly campy and over-the-top exploitation films 42nd Street and drive-in filmmakers had ever experienced. Clark created an array of genre films during the mid-70s, producing everything from blaxploitation epics, such as *The Bad Bunch* (1973) and the fun *Black Shampoo* (1976), to the badass girls with guns battling drugs masterpiece, *Angel's Brigade* (1979) and the sexy California car-racing gem – *The H-Riders* (1978).

As the VHS Boom exploded, Clark directed horror films like *The Return* (1980), the direct-to-video killer-cat flick *The Uninvited* (1988) and the seminal *Without Warning* (1980). *Without Warning* remains unreleased on DVD in the US and is currently the most requested title amongst horror film fans yet to be officially released on digital format.

Greydon Clark continued making films throughout the '80s and '90s. He directed zany and lovable comedies, including *Wacko* (1982), *Joysticks* (1983), and the unintentionally funny *Final Justice* (1985), which has been featured on *Mystery Science Theater 3000*.

Greydon Clark is one of the greatest genre filmmakers of all time. His films are must-see cult classics! For more definitive information on Greydon Clark and his 1976 blaxploitation epic, *Black Shampoo*, purchase Mike White's critically hailed book, *Impossibly Funky: A Cashiers Du Cinemat Collection*, available at [www.impossibly-funky.com](http://www.impossibly-funky.com)



**HorrorHound:** How did you initially meet and begin working with cult director Al Adamson?

Greydon Clark: I was a struggling young actor living in Hollywood – selling crap door to door to pay my rent and attending acting classes. I'd been in Los Angeles for a couple of years with no success. A girl in my acting class told me about a film she was up for. She'd been called back several times for readings. She felt the director, Al Adamson, was "interested" in her. She asked me if I would go to her final reading and act as her boyfriend. I thought, "Do I want to go meet a director?" Of course, so I acted as her "beard" and was introduced to Al. While I was in his first office, he took a phone call and I overheard him say, "We're playing tonight? I'll be there." I asked him what he was playing. He responded, "Basketball at the YMCA. You play?" I'd played in college and told him I was an OK player. I met him on the court that night and we became friends. He cast me in a small part in what eventually became *Hel's Bloody Devils*. The next year, I wrote a couple of scripts for Al. One was produced, *Satan's Sadists*. I was cast in a good supporting role. I worked on the film for six months. It was like going to film school. Within a year, I was directing my first feature, *Mothers, Fathers & Lovers*. Followed by *The Bad Bunch*, and I was on my way. I was very lucky to meet and befriend Al Adamson.

**HH:** Do you have a specific genre in film that you prefer working within?

GC: Please don't think I'm comparing myself to Howard Hawks – even my ego wouldn't allow that – but when I look at the careers of great directors, I've always admired how he was able to work in so many genres. I've never really had a favorite genre – I like them, all from musicals to horror. When an idea or a project came to my attention, I never thought of the genre. If I could somehow arrange the financing which was difficult – all of my films were made on a very low budget – I'd move forward and make the best film I





could. In those days, the major studios were not making films for the younger audience. Roger Corman was very successful in mining that field. If you were making low-budget films you had an audience that the majors were pretty much ignoring.

**HH:** You worked on a lot of biker and blaxploitation films in the 70s, a touchy subject matter for filmmakers at that time – did this pose any problems for you?

**GC:** As I mentioned earlier, I came up with the idea and wrote the script for *Satan's Sadists* in 1968. Biker movies were very successful in that era. I never gave a thought to whether or not the subject matter was controversial. I thought that the story was interesting and the intended audience would respond. *Satan's Sadists* was financially very successful for Al Adamson and set up his entire career. Blaxploitation films were very successful at the time. I'd always been political – one of the proudest moments in my life was being in a parade with Martin Luther King, Jr. in 1963. I was a big fan of the blaxploitation films. In my first film there was a subplot revolving around the relationship between the lead character (played by me) and a black buddy who'd been killed in Vietnam. I realized I could use 30 minutes of the original film, add 60 minutes of a blaxploitation story and have a completely new story. It became *The Bad Bunch*, a very explosive, controversial film.

**HH:** Why do you feel that exploitation cinema was so extreme and controversial with its subject matter through the '70s. It seems the most ambitious and politically incorrect films came out of that era. What are your thoughts?

**GC:** The 60s and 70s were controversial decades – civil rights, Vietnam, poverty, etc. Cinema holds up a mirror to the times. During those years the low-budget, independent guys had an opportunity to take a strong look at controversial subjects. The major studios have to answer to stock holders and their corporate management. The independents answer to the audience.

**HH:** Horror fans know you best for your films *Uninvited*, *Satan's Cheerleaders* and *It Came Without Warning*. Do you have a personal affinity for making horror movies? And which of these titles holds the best memories for you?

**GC:** I'm often asked to choose a favorite film or even type of film. I'm unable to choose. Each film holds its own memories. I've been very lucky throughout my career. Many fond memories of every day on the set. I only had one bad day on a set... a tragic accident on *Hi-Riders* when a stuntman lost his life. Each film came about in its own unique way. *Uninvited* because I wanted to do something on the water... I've often thought that if I came up with an unusual "monster" (like the cat in *Uninvited* or the flying Finsbee suckers in *Without Warning*) the audience would react. *Satan's Cheerleaders* was a comedy horror film. The *Evilstrik* and *cheerleader* movies were very popular at the time... seemed like a good combination to me.

**HH:** *Wacko* is an '80s slasher horror spoof, how did this project come about and did it have anything to do with the success of other spoof comedies *Saturday the 14th* and *Student Bodies* released the year prior?



**GC:** *Wacko* was made prior to the release of those films. *Airplane* was a definite inspiration. It's one of my films that people ask me the most about. I began looking for a script that would combine the comedy of *Airplane* with the flood of horror films out at the time.

**HH:** Speaking of comedies, it is important to point out that you were the first director to see the potential of a comedy centered around a video game arcade in the '80s. Nothing to this day has rivaled the image of the topless girl playing a stand-up arcade game. How did the brilliant idea behind this film come to pass?

**GC:** I was test screening *Wacko* in San Antonio, Texas. The lobby of the theater contained video arcade games. A couple of dozen guys were standing in line to play the games. It was the first time I'd seen an arcade game. I realized a film based around a video arcade could be very interesting. When I returned to Los Angeles I began writing the script... in a few months I was able to begin production. Anything for a laugh has been my motto for years – offensive to some is funny to others. I'll always come down on the funny side. If someone is offended, sorry, I was going for the laugh.

**HH:** Why is it so many of your most desirable films such as *Without Warning*, *Skinheads* and *Wacko* are still not available on DVD for fans to purchase?

**GC:** Distribution of independent films is always difficult at best. *Without Warning* is tied up at MGM, perhaps with new owners they'll be more receptive to my efforts for DVD distribution. I'm working on a remake of the film. It would be much easier if they would come on board. *Wacko's* distributor went bankrupt... clearing nights becomes a major nightmare. *Skinheads* can be found online. When I attend a convention, I usually have a few personal copies of my films that are available.

**HH:** What are your thoughts on the film franchise *Predator* since *It Came Without Warning* is clearly the influence behind the original film, hell... even your alien actor Kevin Peter Hall played the original *Predator*. Is it a touchy subject for you to discuss?

**GC:** I don't mind discussing anything. Arnold Schwarzenegger mentioned that *Without Warning* was a film that they had seen prior to *Predator*. He was very kind in his comments regarding the film. I'm happy for the success of the *Predator* series and like to think that *Without Warning* may have had a small part in inspiring their film.

**HH:** If you can offer any advice to young aspiring filmmakers today, what would it be?

**GC:** The entertainment industry is a very difficult path for anyone to pursue. I've been very lucky to have survived for as long as I have. I owe a great deal to cast, crew, distributors, investors, etc. for all their help along the way. It's a tough business and few succeed, but some do – if you're willing to take the chance – and realize the odds against you... go for it!



It was an idea the Chiodo brothers had been pondering for many years: exploiting the public's unspoken terror of clowns. The painted faces, forced happiness, and outgoing nature — there was always just something unnerving about them. The fear of clowns is never new — and it hadn't been helped by decades of men and women using the good-natured idea behind the pancake-faced entertainers as a blunt force of evil, whether it be John Wayne Gacy's occupational screen hiding a serial killer's smile, or the sad hobo made famous by Emmett Kelly, or even Lon Chaney's Laugh, Clown, Laugh from 1928. As Gacy's Pogo the Clown once said, "A clown can get away with murder." Clowns became evil in many people's eyes, and cinema took no issue with using that perception against the public, with 1982's *Poltergeist* and Stephen King's *IT* (1990) leading the pack. However, in 1988, the Chiodo Brothers — Stephen, Edward, and Charlie — took that fear and injected it with a winning mix of black comedy, sci-fi and horror. In an interview, the brothers explained that the idea began gestating thanks to a question that came up during one of those oddball, late night road trip conversations: "What would be the scariest thing to see when driving alone on a dark road?" A clown staring back at you from another car, of course! While it may not seem like an obvious answer, with a little imagination, one can easily understand the effect it would have. But how does one then evolve such a simple idea into what eventually became *Killer Klowns from Outer Space*?

#### The Killer Klowns Invade!

"Klowns" was the Chiodo Bros' directorial and writing debut. The siblings, who had worked in Hollywood for a few years by that point, were just coming off a successful run of effects work — most recently having been the team behind the Knie creations, better known by the horror public as *Critters* (1986). The cult classic, about a family terrorized by a crew of deadly furbal aliens who chomp and eat anything in their path and have the ability to shoot deadly quills from

their backs, was an effects-heavy showcase for the brothers' work. Outside of these murder-balls, *Critters* also featured a duo of intergalactic bounty hunters who could morph their image to match the world's population. Plenty of blood and explosions also made for a great experience — not to mention the screen talents of Dee Wallace, Scott Gomes (ER) and Billy Zane! Riding the momentum from this horror success and, as the brothers put it, putting a LOT of favors, the Chiodos got their screenplay greenlit and went into production right away on "Killer Klowns."

The basic plot of *Klowns* follows a spaceship landing in the small town of Crescent Cove with the intent of using the locals as a food source. The aliens wander around town during the course of the evening, rounding up various residents before returning to their home planet. The twist, of course, was that the aliens looked like clowns — and their antics used to herd their potential foodstuffs revolved around the silliest means imaginable. Their guns shot popcorn, which then acted like "eggs," hatching Killer Clown plant things. The intergalactic weaponry also shot bubbles and cotton candy, the latter of which was used to create cocoons to store their captives, which the aliens then punctured with long "silly straws" to drain nutrients from. They hunted humans with their balloon-animal dogs and they threw pies (which happened to subsequently melt the recipient of their prank). They even had a giant oversized hammer, good for smashing people on the noggin! And did we mention their spaceship happened to resemble a big-top circus tent? While this all sounds good and fun, the Klowns themselves were decidedly *not* As. As a matter of fact, their faces and bodies were misshapen to demonic proportions. Standing well over seven feet tall (aside from the Clown cleverly nicknamed "Tiny"), the colorfully costumed clowns possessed giant heads with excruciating detail to their faces and harsh folds in their "skin," almost as if they were caricatured wildies with down make-up on (revisited via those extreme close-up shots in *Ren* and Slimy cartoons years later). These Klowns, with their glazed eyes and glaring smiles



The original 1988 *Killer Klowns from Outer Space* US one-sheet



The original Media VHS of *Killer Klowns* (center) was one of the most valuable VHS tapes of the '90s. A Midright Movie cassette was created in conjunction with the DVD. Also shown is a UK VHS release, LaserDisc (for left) and score soundtrack (far right)





with crusted party teeth, were U-G-L-Y, heightening the fear factor. Looking out the car window at night and seeing a clown is one kind of scary – but seeing a Killer Klown would be just plain terrifying!

Luckily, a group of young Crescent Cove teenagers uncover the secret of the nasty Klown krew. Sneaking aboard the big-top spaceship, the teens find their neighbors hidden beneath cotton candy cocoons. After heading back to town to warn the authorities, the kids are dismissed by John Vernon's surly sheriff – as any good law enforcer would. Now it's up to the kids to save the town and defeat the Klowns before there is no one left to tell the tale. After being chased high and low, the kids eventually break into the spaceship and face their biggest foe yet: Klownzilla – a giant clown-monster that seems to represent the Rancor scene from *Return of the Jedi*. Ultimately, the kids escape the Klowns' clutches and blow the ship up!

#### MaKIng Klowns

This exciting FX treat was initially sold to the studios on the strength of the title alone (which at the time was simply *Killer Klowns* – the outer space proposition was added to assure the audience that this was no mere slasher film) and was shot over the course of 36 days (or nights, as the case may be). The real town of Santa Cruz, California stood in for Crescent Cove, with all the characters in the film based on real people from the brothers' lives. "We took those characters and essentially plugged them into Jack Ham's *The Blob*," Stephen Chiodo says of the film's heroes. "That type of script where kids try to communi-

Right: All four Killer Klowns from Outer Space masks from Darkside Studio, pulled from the closets originally created by Odeh Studios



Killer Klowns from Outer Space promotional poster



cate to the authorities that the town is being attacked by monsters, with our friends as the main characters." This movie plot has been a tried and true success in Hollywood and may explain why *Killer Klowns* works on so many levels. Stephen continues, "We threw in all of our favorite monster and science-fiction films as references, like the [Klowns] power chamber is a direct reference to the Krell chamber in *Forbidden Planet*." Brother Charlie adds, "I think that is something many filmmakers do – there are films they grew up watching that stuck with them. I would say it's an homage, brought back with a slight twist! Ray Harryhausen, Willis O'Brien scenes..." Even the cotton candy cocoons resemble pods from *Invasion of the Body Snatchers*, which Stephen claims was not an intentional reference, but possibly a subconscious one.

The film stars young actors Grant Cramer (son of *Mighty Joe Young's* Terry Moore), Suzanne Snyder (*Return of the Living Dead 2*), and John Allen Nelson as the trio responsible for saving the town from this colorful invasion. Time and again, they come face to face with a number of Klowns, most of whom appear to be redecos of the same six Klowns made up in different colors (or, in a very funny sequence, as a different sex). The three youngsters enter the Klowns' spaceship on two separate occasions, endeavoring to discover how to stop their relentless invasion.



Above: An original Klowns VHS advertisement, original promotional artwork and a promotional 'banger sticker'

**Did You Know?** Originally, the script for *Klowns* called for Dave (John Allen Nelson) to be killed in the finale, but the studio demanded a more up-beat ending, thus the change

Written by Charles and Edward Chiodo, with brother Stephen in the director's chair, *Klowns* reportedly cost around \$2 million to produce, with most of the production cost going into the impressive effects. Anybody who watches the movie will no doubt be amazed by the results achieved with such a small budget. For the *Klowns*, obviously the stars of the film, the FX team spent countless hours not only ensuring the oversized character heads could be worn by stuntmen, but that the mechanics would work as well – each Klown head housed a number of electronic servos designed to move the various aspects of the face, mouth and eyes. The end result is amazing. Two scenes of note include the sequence in which one of the *Klowns* creates an array of shadow puppets, concluding with the creation of a T-Rex-shaped shadow that swallows a number of onlookers in one fell swoop. Another classic moment includes a Klown driving down a dark road, running another car off the road and over a cliff – the very “what if” idea that spawned the film’s creation to begin with. The novelty of this sequence, however, is that the Klown isn’t even driving a car – instead he’s floating in the air with headlights attached to his feet – the Chiodos one-upping their own idea!

While an undeniably fun piece of entertainment, *Klowns* failed to connect with the masses upon its initial release. Of course, as we all know, it eventually achieved its cult status after many years of being repeatedly “discovered” by horror fans thanks to VHS. The Chiodos continued their FX work in Hollywood, working on such memorable features as *Trey Parker and Matt Stone’s* puppet comedy, *Team America: World Police*, *Will Ferrell’s* *Elf*, and most recently, producing the disturbingly entertaining stuffed-mouse dioramas in *Steve Carell’s* *Dinner for Schmucks*.

#### Killer Musik

A movie wouldn’t be complete without its music, and *Killer Klowns from Outer Space* is indeed filled with memorable tracks helping to propel the quirky action forward. The initial idea for the musical score was to utilize the zanniness of cir-



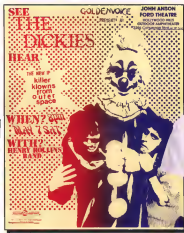
A promotional *Killer Klowns* from *Outer Space* poster featuring The Dickies' album cover



cus themes, but the Chiodos decided to pursue a sound that was completely original. After interviewing dozens of composers, John Massari was given the assignment of developing a score as worthy as the cinematic concept itself. Massari's aim was to create a sound that had never been heard before – explaining that if his instinct was to utilize piano, he would use a bongo drum instead, substitute a saxophone for a guitar, etc. Impressive that the music would be composed of such original themes, considering the homages littered throughout to past science-fiction classics – the music was so distinctive that it obscured the obviousness of these references, helping make *Killer Klowns* the unique picture it is today. (Fitting, since the term most often used to describe the film is “original”!) But Massari's soundtrack wasn't the only music produced for this sci-fi/horror masterpiece. A popular punk rock band at the time, The Dickies, was brought on board to create all-new musical numbers to help promote the film. The band released an EP (the five tracks being “Killer Klowns,” “Booby Trap,” “Jim Bowie,” “Magomba,” and “Eep Opp Ork [Uh, Uh]”), and in 1987, in anticipation of the movie's release, the band even went so far as to produce a music video featuring its members decked out in circus apparel (in what is actually a fun little storyline) going through the motions of arresting a Killer Klown, putting him on trial and sending him to prison. The music video featured the various Klown “puppets” and is a great bonus for fans to watch such colorful characters in such a colorful music video with such a (yes) colorful songband. The record/cassette/CD release for the track even featured a Klown on the interior/back artwork on the insert. The most significant aspect of this crossover between horror and punk (something not entirely new to the genre, as 45 Grave had done the same in 1985 for *The Return of the Living Dead*) is that The Dickies actually performed a *Killer Klowns* from *Outer Space* tour to promote the film and album. Fans lucky enough to attend this event were treated to the song live



The Dickies' *Killer Klowns from Outer Space* EP was available in multiple formats, including vinyl (shown at top of page) cassette and CD (which is currently available for purchase)



in concert (a track the band no longer performs nowadays). The Chiodo Brothers have even cited the song (written based on the title alone, as the band had yet to see the completed movie) as having helped bring in a whole new audience (mostly made up of The Dickies' fans). Displayed throughout this article are a number of cool items, from The Dickies showcase of the various soundtrack releases to a rare VHS tape showing the concert and behind-the-scenes footage of the music video as well as a slick movie poster featuring the band's influence in the movie soundtrack and a cool concert flyer supplied by HorrorHound's own Sean Clark, who was one of the privileged concertgoers.



The viral DVD release of *Killer Klowns from Outer Space* (center) surrounded by killer re-releases, including a release disc with an all-new tentacle cover and a three-pack set of *Klowns*, *Club Dread* and *Killer Tomatoes Strike Back*!

### Sequel Talk

There was hope that *Klowns'* re-release onto home video would spark enough excitement in the film to get a sequel greenlit. According to the Chiodo Bros., many ideas were left out of the original film, and have been lingering in their minds ever since. In 2001, when MGM released a special-edition DVD, it seemed like the next chapter might finally happen. The long-anticipated DVD release was sure to renew interest in the title and the brothers themselves were ready, pending sales. Now, 10 years later, the popularity of the film has been proven, with MGM re-releasing the DVD a number of times (including a triple-feature three pack with *Broken Lizard's Club Dread* and *Killer Tomatoes Strike Back*), as well as an exclusive edition with a tentacle DVD cover). But unfortunately, it still seems never enough to get that green light. This winter happened to run into the Chiodo Brothers at a horror convention, back in 2007 where I was shown a number of design drawings and ideas for their long-proposed sequel, which seems to have been forever in development. As long as the brothers don't give up, the idea of a sequel will never die, and with a consistent thirst for horror from fans combined with the recent rise in licensing interest for the *Klowns*, it seems there is always hope.

### Klowns Collectibles

That the oddball characters from *Killer Klowns* haven't been "licensed to death" is, to put it simply, a miracle. Despite their ugly demeanor, the *Klowns* have actually become endearing to horror fans over the years. Their faces have adorned a number of fan-made T-shirts and Halloween masks. As a matter of fact, outside of the music soundtracks and home video releases, a series of unlicensed Halloween masks



Shown here is an assortment of masks based on the *Killer Klowns from Outer Space* characters released throughout 2007 and 2008 from Bump in the Night Studios. Aside from the masks above, a number of "knock-off" evil clown masks based on the look from this film have been produced over the years.

came on the *Klown* legacy for years on end. Death Studios was a mask company who decided to take these big-headed monstrosities and turn them into a halloween's collectible "DS" picked out three major masked characters, as well as the finale's *Klownzilla* monster, releasing them as high-end collector masks for the underground mask community (licensing for the film was a tricky beast in itself, and these masks were completed without the copyright owner's consent). The masks were sculpted by Jeff "Death," while the *Klownzilla* piece was sculpted by John Smith. After years of slowly releasing these expensive *Klown* masks, Death Studios decided to pass the master molds to another underground maskmaker named Paul Daniels of Darkside Studio, who continued the production of said masks all the way up until 2007.

It was in 2007 that Bump in the Night Studios acquired the actual film license to *Killer Klowns from Outer Space*, making their own (smaller) versions of the title characters for mass-market appeal. While at Bump, the *Klown* costume and prop catalog actually grew beyond Death Studio and Darkside Studio's initial offerings. Bump, in two years, produced four character masks – as well as their own version of *Klownzilla*, actual costumes for the *Klowns* (including replica *Klown hands*!), a popcorn *Klown* puppet and even a replica cotton candy cocoon! While the licensing for *Klowns* was picked up by Bump, the fact that past maskmakers didn't acquire the license isn't for lack of trying. The licensing for *Killer Klowns from Outer Space* had actually been lost for a number of years until MGM finally unearthed the movie for home video release.

At the time of MGM's DVD reissue, original VHS copies of *Klowns* had been fetching upwards of \$100 (or more) on the secondary market – having actually become one of the most sought-after VHS titles for horror fans. An interesting note – the *Killer Klowns* VHS dropped in value drastically once the DVD was released, with this writer noticing copies dropping to a \$10 average on eBay. For lucky fans who own the film's original one-sheet, however, the value seems to continue in growth with recent auctions seeing the poster range from \$200 to \$400 a pop.

Since MGM's release, it only took a couple years before the toy industry came calling. In 2005, SOTA Toys emerged with an all-new toy line entitled *Now Playing*. Producing action figures based on films of a cult variety, SOTA released such characters as the

Toxic Avenger, Darkman and the Creeper (from *Jeepers Creepers*) in toy form. For their second assortment, SOTA unveiled the first-ever action figure from *Killer Klowns from Outer Space*!

When we asked Jerry Macaluso, President of SOTA Toys at the time, his reasoning for picking up the *Klown* license, he stated that "*Killer Klowns* was always on my radar because I was a big fan of the film and the Chiodo Brothers are friends of mine. It was one of those small horror films that everyone



The "Store Window" Clown, as he was referred to by SOTA Toys, was to be the second action figure released from the Clown license. Unfortunately, SOTA Toys abandoned their "Now Playing" action figure line before the character's release. Since then, AMOK Time has purchased the sculpt for the figure and plan to eventually release it as part of their Killer Klowns toy line.

seemed to like even though it wasn't revered the way Freddy, Jason, etc. were. The cherry on the sundae was that I knew that there is a universal fear of clowns, so it had crossover potential. I could envision Hot Topic kids buying them just because they were cool." Jerry was right, as the Klown figure was one of SOTA's best selling from the horror-themed toyline, and an exclusive blue-painted variant was produced for Tower Records.

"Ultimately Killer Klowns was the best seller in Now Playing 2, and trailed only behind The Toxic Avenger from Now Playing Series 1," Jerry added. "After the sales success, Spencer's Gifts approached us to do more Klowns just for them. We sculpted a prototype, but that's when I sold the company, so I don't know why it never came out." The second Klown Jerry mentioned was set for release in Now Playing Series 4 and was to be dubbed the "Shadow Puppet" Klown from the new owners of SOTA (Jerry left SOTA while the third assortment of Now Playing was in production.) By the time this series was in planning stages, SOTA had difficulty getting production work out of China, and, with licensing deals coming to a close, the company virtually lost all planned figures (which also included the movies *An American Werewolf in London* and *Re-Animator*).

In 2008 an established toy seller, AMOK Time, decided to step into the production field and announced many classic film licenses for both 12" and 7" scaled figures. The first licenses to be announced included *Day of the Dead*, *Elvira* and ... *Killer Klowns* from



Above: The first action figure released based on the Killer Klowns from Outer Space. The toy was available at mass markets in his screen-worn yellow-striped hair look. A blue variant of the Klown was also released (along with an exclusive but wisp) at Tower Records and on SOTA Toys Web site. Below: The AMOK Time Toys Tiny Killer Klown figure and its blue-paint variant (still unavailable).

Outer Space – the now-defunct toy license from SOTA. "Tiny" was the first prototype premiered in an extensive promised line of toys from the film. Pending sales, Paul Lazo (President of AMOK) said anything from 12" figures to Klownzilla isn't out of the realm of possibility (although none of the AMOK Klowns have yet to see release as of March, 2011).

With so much interest in Klowns, you would think MGM might take note of fan interest and finally start speaking with the Chiodo Brothers about bringing the Klowns out of retirement. Because there is no doubt that a major passion for these crazy outer space killers exists, and the public seems primed to pounce on another invasion from the *Killer Klowns* from Outer Space! 🐼

\*Thanks to Sean Clark, Jon Killey, Matt Moore, Chuck Jernan, Jerry Macieloso and Paul Lazo for assistance with this article!



Swing in the Night's Cotton Candy Pod and Klown costume



# UNDER THE MASK

**MIKE MARTINEZ**  
by Nathan Hammelman

Over the last 100 years in cinema, it has been the men under the masks of the great genre pictures who have fascinated audiences – whether it be Boris Karloff bringing the Frankenstein Monster to life, or Robert Englund's portrayal as Freddy Krueger – they have captured viewers' imaginations with the fantasies of being able to play the "big bad." They bring the monsters, madmen and mutants to life. But sometimes they are less recognized than the Karloffs and Englunds in the industry. Their efforts go ignored by the masses and it is with this article series that we hope to shine a light on some of those brave individuals who put their bodies on the line to give our movie monsters life.

Mike Martinez is a stuntman and coordinator who has worked in cinema for over 25 years, working on such films as *Indiana Jones and the Last Crusade*, *The Matrix*, *Jem and the Holograms* and *Willow*. In 1988, he was hired to perform stunts in and out of clown costume for the Chiodo Brothers' *Killer Klowns from Outer Space*. For our special issue of *HorrorHound* and in celebration of the *Killer Klowns* reunion at our March 2011 convention, we wanted to take a moment to talk with Mike Martinez about his work in this FX-heavy classic and his efforts in bringing these comic Klowns to life.

**HorrorHound:** So tell us how you became attached to the *Killer Klowns* project?

**Mike Martinez:** A friend of mine, Rocky Capella, was the stunt coordinator and when we were talking about the film, he was going to go look at the costumes and see how much we would be able to move in the costumes to do stunts. He already wanted me to work on the film, so I went down with him to the Chiodo's warehouse, where they were making everything, and I tried on the costume and we were testing them to see how well we could move, and they weren't even sure how they wanted the Klowns to move... They gave me the popcorn gun and we were just trying to figure out the best way to stand to sell the pose. Unbeknownst to anybody, when they stuck the soles of the shoes to the body of the shoe, they didn't think anyone was going to actually put it on, so I ended up gluing my socks to the inside of the shoe [laughs]. They were nice enough to give me another pair of socks, so I could go home.



All photographs copyright Mike Martinez

**HH:** There has been footage culled of the famous "Clown School" ... were you a part of this activity in teaching Klown movements?

**MM:** No, the Klown school, I guess, was another part of it when they were getting Klowns during the audition process, for actors to play Klowns. We actually had our own audition of stunt guys where different guys came and tested how they moved, just because the costumes were restricted and if you didn't move in a "big" way, you look kind of goofy. You needed a stunt guy to "ham it up." To be able to sell the movement of the Klowns.

**HH:** What was the big difference for your role as a Klown in comparison to these actors who were brought in for the Klown work?

**MM:** Well, they had a mime who was hired for the finger puppet scene... there was another guy who was pretty tall who played one of the Klowns when he was in the jail with John Vernon. There were scenes where they just needed 20-30 Klowns, like when they go through the town picking up the cocooned people off the street with the giant vacuum cleaner.

For the stuntmen, like myself... when Grant Gramer and Suzanne Snyder were driving away from the spaceship, I jumped out and landed on the hood of the car, and I was shaken off and fell off the car... so they had stunt people when they had stunts going on. When the SUV backed up and hit one of the Klowns... stuff like that.

I was also one of the stunt doubles for one of the Terence Brothers. We had a different unit, where we would shoot the chase scene with the ice cream truck, which I drove, and the Klown car.

I was actually the Klown in the floating car rig, when the Klown is chasing the guy down the street and smashing into the car, driving him off the road. That was done with a contraption that was welded to the side of the car that was connected to the rear axle, and I was able to steer it away and towards the car, and move myself up and back on a track, so it looked like I was catching up to him or backing up, smashing into it and things like that. They actually had to strap me into the seat in order to run all the wires to my feet for the headlights and to my hands for the switches connecting to my wrist, and the toggle for the track was in my hand, which I moved one way or the other to steer it. I rehearsed with it for a day just to get use to it, so I didn't have to learn how to do it in the Klown suit. The head I was wearing in that scene had a motor in it to be able to make the eyes move and blink, and I was actually looking through the mouth of the Klown mask. So my vision was pretty restrictive. Most of the time, we were looking through the mouth of the Klown to see what we were doing.



**Tag Line:** "In space, no one can eat ice cream." (*Killer Klowns from Outer Space*)

**HorrorHound 13**

# DON'T FORGET YOUR TICKET... TO THE TERROR TRAIN

by AARON COHEN



The surprise box office success of the 70s features, *Alien*, *Dawn of the Dead* and *Halloween*, truly paved the way for imitation – in no time, horror cinema was overrun by aliens, zombies and psycho killers. However, the popularity of slasher flicks seemed to outshine all the other upstart subgenres, especially throughout the 1980s. These maniacs featured onscreen often kept their identities concealed under a mask until the final reel, making the early face of this subgenre that of the female

protagonist, "the final girl." Thanks to her performance in John Carpenter's *Halloween*, actress Jamie Lee Curtis is regarded as the first modern scream queen. Two years later, the spirited actress appeared in not one but two Canadian-shot slasher films: 1980's *Prom Night* and the lesser-discussed *Terror Train*. It is important to point out that slashers had not yet become body-count pictures or franchises at this point in time, and iconic names such as Jason Voorhees and Freddy Krueger had yet to permeate pop culture. Rather, the early slashers were often well crafted and executed horror films that leaned heavily into mystery/thriller territory rather than slice n' dice.

Creepy atmosphere, a powerful score and high tension were the main ingredients for scares, not gory murders from the killer's POV – or at least not quite yet.

Jamie Lee Curtis' fourth horror effort, *Terror Train* (released the same year on October 3, 1980, just in time for Halloween) is barely remembered nowadays. The story follows the boys and girls of Sigma Phi, a college fraternity, who decide to play a very nasty prank on a pledge named Kenny Hampson... so nasty in fact, that Kenny ends up in a psych ward as a result. Three years later, the grads have planned a costume, party aboard an excursion train – only to discover that a killer has hitched a ride as well... could it be Kenny back for revenge, or maybe someone else who thought the gang was ready for their long-deserved punishment? The film is set on the Rascos' Folly – an old dark coal-burning train – the perfect place for a slasher to run amok.

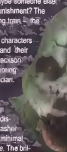
Joining Jamie Lee Curtis as Alana Maxwell, the cast of characters includes her boyfriend, Doc Manley (Hart Bochner), and their assorted friends: Mitty (Sandee Currie, *Curtains*), Jackson (Anthony Sherwood, *Scanners*), and let us not forget a young David Copperfield who plays, who else, Kah – the magician. The killer featured throughout this film is portrayed by Derek McKinnon who actually plays Kenny Hampson in every scene throughout the movie, even dressing in stolen costumes/masks of his victims, as well as other disturbing disguises. Sadly, *Terror Train* remains an often overlooked slasher classic, likely due to the killings being excised off screen, minimal use of gore and the now-overused revenge theme of *Carrie*. The bit-

lance of the movie comes from the concept of having the murderer assume the costume identity of his latest victim, giving him the ability to hide in plain sight and use his next victim's misguided trust to get closer. John Mills-Cockell's musical score, whose credits also include *The Clown Murders* (1976) and *Humongous* (1982), is also very effective.

Arguably, the major reason *Terror Train* still holds a spot in the hearts of today's HorrorHounds are the distinctive masks worn by our friend Kenny throughout the film. The César Groucho mask remains the best remembered, being the trademark image on the movie's poster (where it is shown with an added conductor's hat, which never actually appears onscreen). The Groucho mask is unsurprisingly the most accessible, still available at many Halloween stores throughout the haunting season. The second most popular mask – and the second most accessible – is the Old Man mask, seen in the heart-pounding finale. Again, this one still shows up from time to time, lurking in various Halloween store stockrooms. Possibly the most elusive of the masks featured throughout *Terror Train* is the serpent mask – another César creation. This mask, only produced and distributed for a couple years, is highly sought after by collectors and remains the rarest of the trio. Other noteworthy masks featured in the film include a mascot-looking bird (condor) featured in one of the kills (whose origin remains unknown) and the "clear face" mask seen during Kenny's reveal. Four of these masks were immortalized in rare European one-sheets for the film. The interesting part of this amazing movie poster art is the fact that an additional mask is featured, an Abraham Lincoln mask, which is not seen in the film. Considering the mask's legitimate existence in production, one has to question if this was based on an original plan to have another kill featured in the film (a possibly missing deleted sequence) or if the artist just had fun with the poster art.

A remake of *Terror Train* was to be written by Ryan Eslinger, though the script eventually morphed into its own story after finding its way into the hands of writer/director Gideon Raff (*The Killing Floor*). In 2008, the film was released with the dumbed-down single-word title *Train*, starring Thora Birch. Raff's re-imagining follows a group of American college athletes who board a train in Europe. The movie quickly becomes " Hostel on a train " and is not recommended, unless you are a torture porn enthusiast.

For those who have not seen the original *Terror Train*, and are fans of '80s slasher fare, be sure to take a ride as you're bound to enjoy it! 🚂





# COLLECT THIS!

## HORROR MOVIE WATER GLOBES

by Aaron Crowell

Globe, globes, snow globes, snow shakers, water globes, water domes, water balls, shake 'em up, shakers, snowies... whatever you want to call them—the first, created in France in the early 1800s, is speculated to have been simply a new variation of the glass paperweight. By the 19th century, the globes had gained popularity and were being produced by several different companies across Europe. Generally associated with Christmas or scenes of winter, this great novelty item appealed to a wide audience, and in time became more sophisticated with different styles and designs to choose from (including moving pieces, music and lighting). While water globes are often produced as souvenirs to be made available at tourist shops and theme parks, at times globes are created to serve a promotional use. So, is it any real surprise to HorrorHounds that every water globe have been released over the years to honor our favorite movie monsters and horror films? Here is a quick look at key horrific globes from past and present.



# MOVIE POSTERS: FACEPAINT, LAUGHS AND MAYHEM CLOWNS GONE WILD

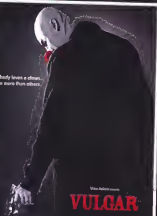
by Nathan Hanneeman

Pagan para poder entrar y  
rezar para poder salir!



CARNIVAL  
do TERROR

Everybody loves a clown...  
some more than others.



VULGAR

Available on DVD and Blu-ray  
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For centuries clowns have entertained, made millions laugh, and mercilessly terrified individuals who suffer from coulrophobia (the fear of clowns). It is because of this unfortunate affliction, which nearly a third of the population identifies with, that Hollywood has taken the opportunity to exploit that fear, turning it into dollar signs at the box office. Whether those dollars were made at the theaters is arguable, but one thing is certain – clowns have scared audiences for nearly 100 years on-screen. While few films have specifically abused that fear of clowns, many films have utilized those face-painted maniacs in some form or another to scare the heck out of audiences – whether it be a clown-doll hiding under the bed in a Poltergeist, or a red-tipped nut terrorizing Gotham in the latest Batman feature film. Movies specifically focusing on the public's coulrophobia are a bit further inbetween with some of the best examples being

Stephen King's *It*, Rob Zombie's *House of 1000 Corpses* or the obvious title – *Killer Clowns from Outer Space*. Filmmakers have tried desperately to scare audiences who may be immune to these grease-faced goofballs, even though no film has effectively executed the perfect killer-clown feature. Shown on this spread are some

of the creepiest examples of movie promotion produced utilizing the sinister clown's – visage. Whether it be home video promo posters (*It*, *Drive Thru*, *S.I.C.K.* (*Serial Insane Clown Killer*), foreign posters (*The Funhouse*, *House of 1000 Corpses*, *Gary*) or simple DVD PR (*Full Moon's Killjoy*, *Masters of Horror's "We All Scream for Joe Cream or Fear of Clowns"*), these are some of the most noteworthy clown posters and film artwork produced over the past 30 years – but keep in mind that every film with a clown on the cover may not be scary.



STEPHEN KING'S

IT

The Master of Horror unleashes  
everything you've ever feared

JOHN CANDY  
THE CLOWN  
MURDERS

AMUSEMENT

HAD PASS  
NOT



No brutally murdered  
his victims.

He buried  
their bodies in  
shallow graves.

Friend, Neighbor  
**GACY**

THE SHOCKING TRUE STORY OF AMERICA'S  
MOST HORRIFIC SERIAL KILLER

RENT IT ON VIDEO NOW

**FEAR OF CLOWNS**

"...terrifying and  
unsettling..."

"...horrifying..."

LAUGH  
AND  
YOU'RE  
DEAD

FOR ICE CREAM

ATHELLA BURGER  
IT WON'T BE THE FOOD THAT KILLS YOU...  
BUT YOU'LL WANT IT.

HE'S NOT CLOWNING AROUND...

**Willy**

A cocktail of vengeance and lust  
**BLOOD HARVEST**  
And the body count...  
it won't stop.

**CLOWNHOUSE**

**Did You Know?** Serial Killer John Wayne Gacy would dress up as "Pogo the Clown" - a clown-for-hire who appeared at fundraising events, parades and even children parties.

# House by the Cemetery

30 YEARS LATER - A HORRORHOUND RETROSPECTIVE



In the early '80s, Lucio Fulci was on a roll. Within a three-year period, he would make a series of films that cemented his legacy as a master craftsman within the horror genre. While he had been making movies for many years, the huge success of 1979's *Zombie* initiated a

kinetic run of filmmaking during which he would turn out six features in three years, four of them still regarded as classics today. Near the end of this spree, before *The Beyond* was even in theaters, Fulci had already started on his next feature, *House by the Cemetery*, which contributed significantly to his legacy as the Italian Godfather of Gore.

In *House by the Cemetery*, we have Dr. Norman Boyle (Paolo Malco), along with his wife Lucy (Catrona MacColl) and their son Bob (Giovanni Frezza), moving into an old house to continue research that his predecessor had started before apparently committing suicide. Early on, little Bob is warned not to come to this house by a young girl (Silvia Collatina) in a photograph that he has a strange connection with. But warning or no, they move into the house anyway. It doesn't take long until strange things start to happen.

*House* is basically a who's who of Italian horror, from the cast to the crew. One of the



co-writers of the script was Dardano Sacchetti, who had previously worked on *Zombie*, *City of the Living Dead*, *The Beyond* and would later do *Manhattan Baby* and *The New York Ripper*. Cinematographer Sergio Salvati also worked on the first three aforementioned films, as well as Fulci's *Contraband* and *The Black Cat*. It was important how these sequences were shot, and Salvati's efforts here again proved invaluable. *House* looks amazing, with the blood and guts on display in all their glory (always an important part in Fulci's films from this time period). And of course, we wouldn't have said amazing gore without the talents of FX artist Giannetto De Rossi. These behind-the-scenes geniuses are among the select few who helped Fulci create a series of nightmare sequences that are still thrilling audiences today.

The cast performing in this demented and disorientating saga are also no strangers to Italian horror fans. We have the ever memorable Catrona MacColl in her final collaboration with Fulci, having worked with him on *City of the Living Dead* and *The Beyond*. As her husband, Paolo Malco would also perform for Fulci on *New York Ripper*, as well as a couple of genre films later on. Their son Bob is played by Giovanni Frezza, whose awful dubbed voice has become infamous (fans hate this little kid as a result). Frezza appeared

in a few other genre films as a child, such as Lamberto Bava's *A Blade in the Dark* and *Demons*, Fulci's *Manhattan Baby*, and Enzo G. Castellari's *Warriors of the Wasteland*.

Outside the family, the first person onscreen





is Daniela Dona. The last time we had seen her, she was in Fulci's *The Black Cat*, before that she was puking her guts out in *City of the Living Dead*, and she wouldn't fare too well in her future *New York Ripper* role either. Bob's little red-haired friend who constantly tries to warn him is played by Silvia Collatina, whose career only lasted a few films, all in the genre. (Right before *House*, she appeared in Sergio Martino's *Alligator* and Fulci's *Murder-Rock*.) Ania Pieroni plays the babysitter, Ann. Right off the bat, there is something strange about

Bruno Mattei's *The Other Hell*. Finally, *Beyond* alumni Gianpolo Saccarola and Giovanni De Nava also appear in bit parts. In his previous collaboration with Fulci, De Nava had memorably played the brutally-murdered-by-dark-forces Joe the Plumber – this time he portrays the demented Dr. Freudstein and gets to dole out the murders!

Another thing that really makes *House* stand out is its sound design. Of course, Walter Rizzati's beautiful score deserves mention – while this was really his only horror



her, almost like she's part of this evil house, but we later find out this is not true. (She doesn't have any better luck in her next film, Dario Argento's *Tenebre*, being the killer's first victim.) Dagmar Lassander, playing the realtor who rents the family the strange house, worked with Mario Bava in *Hatchet for the Honey Moon*, as well as the cult film *Werewolf Woman*. While only contributing a cameo here, Carlo De Mejo previously appeared in Fulci's *City of the Living Dead*, as well as Luigi

Cozzi's *Contamination* and

newspaper ad, courtesy of Vince Cornelius





sounds to the creaking boards to the groaning and moaning from the thing in the basement, everything comes together to give us one of Fulci's most haunting aural soundscapes.

From annoying little Bob almost getting his head split open via an axe coming through the door (a personal favorite) to the suspenseful POV shots of the creature slowly

pursuing his next victim up the stairs, there are numerous sequences where Fulci shines as a horror director. Additionally, *House* serves as another prime example of Italian horror cinema. The film is filled with red herrings, little things that lead the viewer into thinking, "this must mean something" or "this must have something to do with the plot," only to have nothing ever mentioned about it again. References are made regarding things that may or may not have happened, wildly peculiar

episodes go ignored or unnoticed, characters change their minds and/or motivations from one scene to the next... it just goes on and on.

And that is one of the great things about this movie, and Italian horror films in general. Don't question it. Never mind the oft-terrible dubbing or the strange and silly things the characters



might say. Just sit back and enjoy the sights and sounds of this incredible sub-genre of horror films.

But even with its great cast and crew, is *House by the Cemetery* actually scary? The answer to that question will really depend on your personal tastes, but either way, those delicious Italian flavors are there for the tasting 🍷

Images courtesy of Matt Moore.

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# ZACHERLEY - THE COOL GHOUL!

BY KARLOS BORLOFF

and JASON HIGNITE

The man called "Zacherley" made television history in 1957, unveiling a new style of TV personality, hosting horror movies on late-night broadcasts. Since then, the genre has had its ups and downs, but has never stopped. Zacherley was both scary and funny at the same time, which brought the acceptability of horror movies to a huge audience of TV viewers. His approach of keeping his 'cool' in a bizarre haunted-house setting, helped turn the shock into "shlock," and really helped make the monster-kid craze of the 1950s and '60s a massive pop-culture phenomenon.

He was also the very first TV horror host to cross the bridge between horror movies and rock & roll music, with his hit song "Dinner with Drac," released as a 45 single, it went to number six on the Billboard charts in the late '50s, and got Zach, and horror-movie culture, recognized and accepted into the mainstream of American entertainment. From that point, Zacherley had become a huge influence on TV fans



across the map, appearing on magazine covers, Dick Clark's *American Bandstand*, TV sets and AM radio stations everywhere.

The recent renaissance of TV and web horror hosts owes everything to John Zacherley, who still makes many public appearances at horror conventions, and even takes the stage with rock bands, performing "The Monster Mash" and "Dinner with Drac," showing that at the age of 93, he's still number one in the world of TV horror hosts and in the hearts of everyone. Combining rock music with TV horror host shlock, was a huge influence on the Karlos Borloff character at *Monster Madhouse*, and we in turn use the same formula to appeal to young audiences, to bring them the combo meal #666, guitars and monsters!

He has more than earned his title of "The Cool Ghoul" many times over. I tip my hat to Zacherley, and I am proud to be one of his many disciples. Long Live the TV horror host! Thank you, Zach!

## ZACHELEY CAREER TIMELINE

**1919** - Sept. 27th, John Zacherley is born in Philadelphia. Growing up in Philly's Germantown neighborhood, he later received a Bachelor's degree in English literature from the University of Pennsylvania. Enlisted in the US Army during World War II and served in North Africa and Europe, he later joined a local repertory theatre company in Philadelphia after the war.

**1954** - Received his first television role on WCAU-TV's (Philadelphia) *Action in the Afternoon*, where he was hired as an actor playing several roles (including an undertaker) in a western produced by the station and aired in the New York City market.

**1957** - On Oct. 7th, WCAU's *Shock Theater* debuted starring "Roland,"

who lived in a crypt with his wife, "My Dear" and his lab assistant, "Gaspot."

**1958** - On Aug. 16th, Zach was the subject of a feature article called "TV's Midnight Madness," in the *Saturday Evening Post*.

**1958** - Partially with the assistance and backing of Dick Clark, Zacherley cut "Dinner with Drac" for Cameo Records.

**1958** - The WCAU "riot" where a meet-and-greet got out of hand as 14,000 fans showed up for an event (that was planned for only 2,000 fans).

**1958** - WCAU was purchased by CBS, prompting Zacherley to leave Philadelphia for WABC-TV in New York, where the sta-

tion added a "Z" to the end of his name to make it easier to pronounce.

**1959** - In March, Zacherley at Large, premiered with "Roland" renamed "Zacherley" and his wife "My Dear" becoming "Isobel."

**1959** - Appeared in the movie *Key to Murder*, where he played a detective.

**1959** - On June 20th, Zacherley appeared during the best commercial interruption without makeup and announced that this was his last show for this year and when he returned in the fall it would be on WOR Channel 9.

**1960** - As a promotional stunt for his move to WOR-TV, Zacherley staged a presidential campaign. (The "platform" reporting is included on the album *Spook Along with Zacherley*, which also included the now-coveted Zacherley for President book and poster set.)

**1960** - Zacherley appears as "Mr. Jenkins" in the *Play of the Week* (TV series), "Uncle Harry."

**1961** - On Halloween weekend, appeared on the educational children's show *1,2,3 Go!*

**1962** - Zacherley cuts a version of "Monster Mash" for an LP on Cameo Parkway Records.

**1963** - Hosted animated cartoons on WPIX-TV in New York.

**1964** - Became the host of *Chiller Theatre* on WPIX.

**1965** - Zacherley's *Disco Teen* premiered, which aired daily on the Newark, NJ, UHF station Channel 47, WNUJ-TV.

**1967** - Made his New York radio debut,



Sunday mornings on WNEW-FM.

**1969** - Became the night broadcaster (10 p.m.-2 a.m.) for a progressive rock format.

**1970** - Moved to WPLJ-FM, the most popular of the progressive radio stations.

**1970** - On February 14th, appeared at Filmore East music hall in New York City to introduce the *Grateful Dead* (his introduction of the band can be heard on the *Grateful Dead* album *Dick's Picks Volume 4*).

**1971** - Switched his show to WPLJ-FM (played with FM until 1980).

**1976** - Appeared in costume on *The Mike Douglas Show* (where he performed a skit with Douglas).

**1978** - Appeared on *The Tom Snyder Show* (the old *ambosha* bit proceeded to shock and repulse Snyder).

**1980** - Hosted the Halloween parade and costume contest at the Woodbridge Center Shopping Mall in New Jersey (the same night he was a guest on WNEW radio and gave a Halloween performance).

**1989** - Played a wizard on *Captain Kangaroo* (appearing without his trademark costume and makeup).

**1991** - Played *Geek Muggal Bingo* (in the movie *Geek Muggal Bingo* (in the movie *Geek Muggal Bingo*)).

**1992** - Appeared in concert with

The Mike Douglas



the 60-piece Philadelphia Orchestra under the direction of Peter Nero, who originally tried to get Vincent Price for the Halloween event (rotated Edgar Allan Poe poems).

1982 – Appeared on *Saturday Night Live* and *The Uncle Floyd Show*, as well as making several live appearances during Halloween week.

1983 – Appeared on a series of WOR-TV anniversary promos called *WOR Remembers* and also appeared on *Entertainment Tonight* in a segment about horror hosts.

1984 – Returned to radio with his three-hour *Cool Ghost* Halloween radio special

on WCBS-FM (the show became an annual event until 1992).

1985 – A full scale return to television with no less than three television specials: *The 13th Hour* (WHT), *Zacherley's Halloween* (WHT) and *The Return Of Roland* (WCAU).

1986 – His first and only pre-recorded VHS video tape: *Horrible Horrors* was

released.

1986 – Cut a new song called "Overdrawn at the Bloodbank."

1987 – On May 3rd, Roland celebrated his 30th anniversary.

1987 – Hosted a one-hour *Friday* The 13th special on MTV.

1988 – Made an appearance on fellow horror hostess, Stille's Philadelphia show.

1988 – Voiced the intellectual "Aylmer" (a slug-like drug-secreting, brain-eating parasite) in the movie *Brain Damage* (directed by Frank Henenlotter).

1989 – Zach was involved in a pilot called *Z-TV*.

1990 – Appeared in another Henenlotter movie, *Frankenhooker*, playing a TV weatherman who specializes in forecasts for mad scientists.

1990 – Signed on with Chiller Theatre to host their bi-annual conventions (which he still appears at to this day).

1992 – Moved to WORK radio.

1995 – Appeared in the film *Nigeravation*, playing the "Cool Ghost."

1996 – The *Zacherley Archives* (video) was released.

2004 – Appeared in the short film *The Perfect Woman* (playing himself).

2004 – Appeared in *Dr. Horror's Erotic House of Idiots* (playing himself).

2006 – In October, released the book *Goodnight, Whatever You Are* by Richard Schvart, chronicling the life and times of The Cool Ghost.

2008 – On Oct 25th, returned to the WPX airwaves for a special showing of the 1955 Universal Pictures science-fiction classic *Invitation*.

2008 – Appeared in the TV movie *Chiller Theatre* (playing himself).

2010 – Appeared in the documentary *The Aurora Monsters: The Model Craze That Gripp'd the World*.

2010 – Appeared in the short film *Bygone Behemoth* (playing himself).



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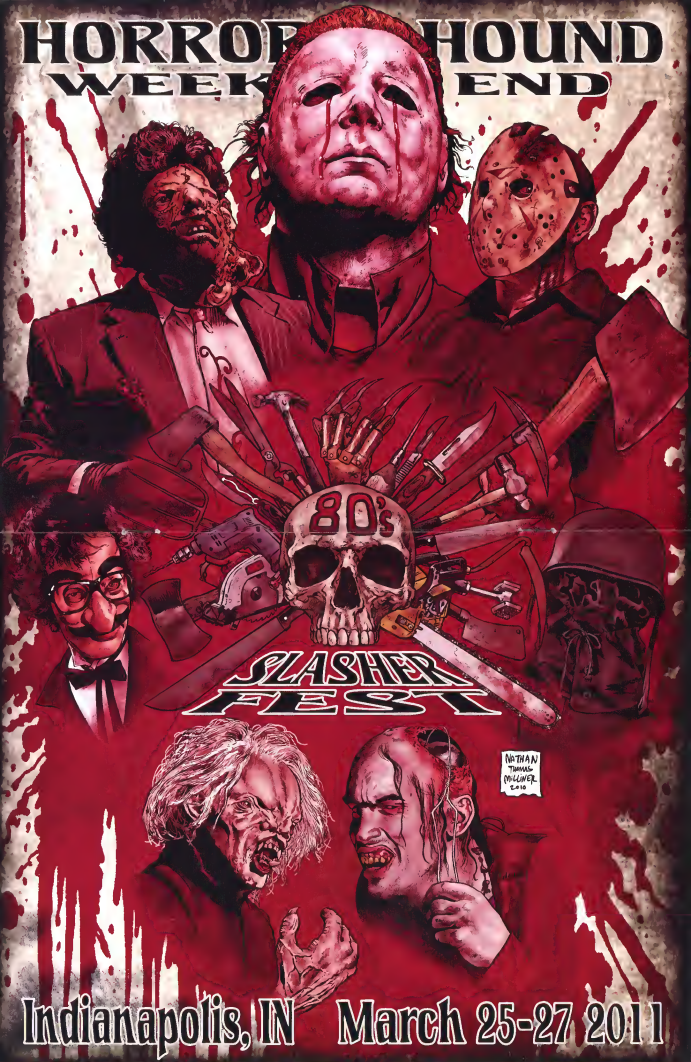
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